

MT
50
.P975
H3
Suppl.

LIBRARY
Brigham Young University



IN MEMORY OF

George Fitzroy

GEORGE W. FITZROY

G. W. Fitzroy
N. E. C.

MT
50
.P775
H3
Suppl.

AUGENER'S EDITION, No. 9182a.

KEY TO THE EXERCISES
IN
HARMONY:
ITS THEORY AND PRACTICE.

BY
EBENEZER PROUT, B.A. Lond.,
Hon. Mus.D. Trin. Coll. Dublin, and Professor of Music in the University of Dublin.

FOURTH EDITION.

LONDON:
AUGENER & CO.

[ENTERED AT STATIONERS' HALL.]

COPYRIGHT FOR ALL COUNTRIES.]

[RIGHTS OF TRANSLATION RESERVED.]

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

P R E F A C E.

THE present Key to the exercises in the author's *Harmony*, and to the additional exercises, has been prepared at the request of many teachers and students who are using the book. The author hopes that it will be found of service, especially to those who are working without the aid of a master. Had the exercises been nothing more than a dry collection of chords, such as is to be found in most books on harmony, the publication of a key would have been of little use. But inasmuch as very nearly all the additional exercises, and by far the larger proportion of the earlier ones contained in *Harmony*, are designed not only to teach chord-progressions, but as first steps in actual musical composition, it is by no means superfluous to give what may be termed the "author's solution" of the various problems propounded. There is hardly one exercise which may not be worked in many different positions—some, of course, better than others; and it cannot but be instructive to the student, even if he have worked an exercise faultlessly, to compare the result he has obtained with that which was intended when the bass was set. He will thus learn, for instance, how much effect may be produced by a simple change in the position of a chord, or by the judicious use of passing notes; and his imagination and inventive powers (if he have any) will be stimulated by observing what may be done in the way of variety, even with very limited material.

It is most necessary, however, to warn the student against the misuse of such a key as this. Under no circumstances should he refer to it—even if fairly nonplussed—while working the exercises; if he does this, he will never obtain a thorough mastery of his subject. However great the temptation, he must resist it. But after completing his own work, he may learn a great deal from consulting the key, especially if he should have failed in getting a good melody in the upper part. In the additional exercises, more especially, there are hardly any (probably not a dozen in all) which cannot be made really melodious, and by observing the opportunities he has missed in

one exercise the student may learn how to avail himself of similar chances when they next occur.

The student must be careful also not to conclude that he has necessarily failed because his melody differs from that given in the key ; for a large number of the basses given will carry many different melodies above them. As an illustration of this point, the author may mention that he some time since gave one of the basses in the additional exercises (No. 12 to Chapter XIII.) to several of his best pupils at the Royal Academy, with special directions to write as good a melody above it as they could. Five or six hymn-tunes were the result, no two of which resembled one another, while not one was identical with that in the key ; yet all were good tunes. The resources both of melody and harmony are practically inexhaustible, and it is to aid the student in exploring them that this key is published.

LONDON, *February*, 1891.

KEY to the EXERCISES

IN

HARMONY:

ITS THEORY AND PRACTICE.

CHAPTER I.

INTRODUCTION. (*Pages 13 to 22.*)

(1) (a) Major third (C). (b) Diminished fifth (D). (c) Diminished seventh (D). (d) Perfect fifth (C). (e) Minor third (C). (f) Augmented second (D). (g) Augmented unison (D). (h) Minor second (D). (i) Augmented fourth (D). (j) Major sixth (C). (k) Minor sixth (C). (l) Minor ninth (D). (m) Augmented sixth (D). (n) Diminished third (D). (o) Perfect fifth (C). (p) Perfect fourth (C). (q) Minor sixth (C). (r) Major third (C). (s) Augmented fifth (D). (t) Diminished octave (D). (u) Minor seventh (D).

The musical exercises are presented in two main groups, (2) and (3), each containing two staves of music. The intervals are labeled above the notes.

Exercise (2):

- Staff 1: Minor 2nds, Major 2nds, Minor 3rds.
- Staff 2: Major 3rds, Perfect 4ths, Augmented 4ths.

Exercise (3):

- Staff 1: Perfect 5ths, Augmented 5ths.
- Staff 2: Minor 6ths, Major 6ths.
- Staff 3: Augmented 6ths, Diminished 7ths.*
- Staff 4: Minor 7ths, Major 7ths, Diminished 8ves.

* The exercises on the diminished seventh were accidentally omitted in the earlier editions.

(4) Minor 9ths. Major 9ths. \flat 11ths. \flat Minor 13ths. Major 13ths.

(5) (a) Minor 6th. (C) (b) Augd. 4th. (D) (c) Augd. 2nd. (D) (d) Perfect 4th. (C) (e) Major 6th. (C) (f) Dim. 7th. (D) (g) Dim. 8ve. (D) (h) Major 7th. (D) (i) Dim. 5th. (D) (j) Minor 3rd. (C) (k) Major 3rd. (C) (l)* Major 7th. (D) (m) Dim. 3rd. (D) (n) Augd. 6th. (C) (o) Perfect 4th. (C) (p) Perfect 5th. (C) (q) Major 3rd. (C) (r) Minor 6th. (C) (s) Dim. 4th. (D) (t) Augd. 1st. (D) (u) Major 2nd. (D)

* The minor ninth, being a larger interval than the octave, can only be inverted in the fifteenth, or double octave.

CHAPTER II.

THE HARMONIC SERIES. (Pages 24 to 31.)

(1) (a) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

(b) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

(c) Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6. Notes 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 are marked with 'x'. A dotted line labeled 'Sva...' is above the staff.

(d) Bass clef, key of D major. Notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5. Notes 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 are marked with 'x'.

(e) Treble clef, key of E major. Notes: E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7. Notes 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 are marked with 'x'. A dotted line labeled 'Sva...' is above the staff.

(f) Bass clef, key of E major. Notes: E3, F#3, G#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6. Notes 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 are marked with 'x'. A dotted line labeled 'Sva...' is above the staff.

(g) Treble clef, key of F major. Notes: F4, G4, A4, Bb4, C5, D5, E5, F5, G5, Ab5, Bb5, C6, D6, E6, F6, G6, Ab6, Bb6, C7. Notes 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 are marked with 'x'.

(h) Bass clef, key of F major. Notes: F3, G3, Ab3, Bb3, C4, D4, E4, F4, G4, Ab4, Bb4, C5, D5, E5, F5, G5, Ab5, Bb5, C6. Notes 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 are marked with 'x'.

(2) Reckoned from D as a generator, C^\sharp is the 15th and $E\flat$ the 17th note of the series. But as C^\sharp is here *below* $E\flat$, with which it makes the interval of a diminished third, C^\sharp must be raised an octave, to get the augmented sixth. The ratio is therefore $\frac{39}{17}$.

(3) $B\flat$ as a primary harmonic of F is the 11th (*see table*, p. 26); as F is the 9th harmonic of $E\flat$, $B\flat$ derived through F is therefore the $11 \times 9 = 99$ th harmonic of $E\flat$.

Similarly, $B\flat$ as a secondary harmonic of F is the 21st (*see foot-note to p. 27*); therefore thus derived it is the $21 \times 9 = 189$ th harmonic of $E\flat$.

But $B\flat$ as the perfect fifth of $E\flat$ is the third harmonic, the upper octaves of which will be the 6th, 12th, 24th, 48th, 96th, and 192nd.

To compare the pitch of two notes it is necessary to bring them into the same octave. Of the perfect fifths from $E\flat$ the nearest to 99 is evidently 96, and to 189 it is 192.

We therefore obtain the following results—

- (a) $\frac{B\flat}{B\flat}$ as a primary harmonic of F, is from $E\flat$ $= \frac{99}{96} = \frac{33}{32}$
 $\frac{B\flat}{B\flat}$ as a perfect fifth, is from $E\flat$
 (b) $\frac{B\flat}{B\flat}$ as a perfect fifth, is from $E\flat$ $= \frac{192}{189} = \frac{64}{63}$
 $\frac{B\flat}{B\flat}$ as a secondary harmonic of F, is from $E\flat$

We see, then, that as the 11th harmonic of F, $B\flat$ is $\frac{1}{32}$ sharper, and as the 21st harmonic, $\frac{1}{64}$ flatter than the perfect fifth of $E\flat$. This agrees with what has been already stated in § 44.

- (4) (a) 51. (b) 25. (c) 13 (primary), or 27 (secondary). (d) 15
 (e) 27. (f) 11 (primary), or 21 (secondary).

CHAPTER III.

KEY, OR TONALITY. (*Pages 32' to 41.*)

(1)

(2)

CHAPTER V.

THE DIATONIC TRIADS OF THE MAJOR KEY—SEQUENCES.

(Pages 52 to 64.)

(I.) (II.)

(III.) (IV.)

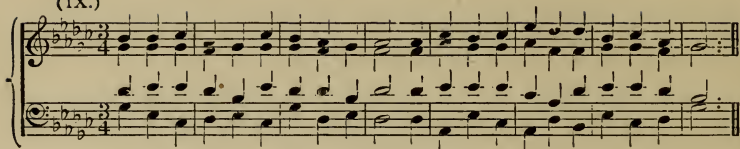
(V.)

(VI.)

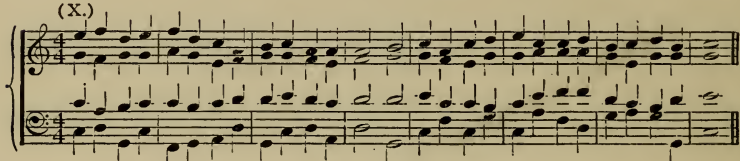
(VII.)

(VIII.)

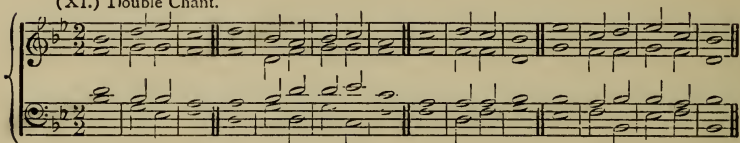
(IX.)



(X.)



(XI.) Double Chant.



CHAPTER VI.

THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

(Pages 65 to 73.)

(I.)



(II.)



(III.)



(IV.)

6 6 6 6 5 4 3 6 6 6

(V.)

6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 5 4 3

(VI.)

6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 5 4 3 6 6 6

6 6 6 6 6 6 6 6 6 5 4 2

(VII.)



(VIII.)



(IX.) Double Chant.



(X.) Hymn Tune.



CHAPTER VIII.

THE DIATONIC TRIADS OF THE MINOR KEY AND THEIR INVERSIONS. (*Pages 79 to 86.*)

(I.)

(II.)

(III.)

(IV.)

(V.)

6 #6 #5 6 6 #6 6 6 5 4

CHAPTER IX.

THE CHORD OF THE DOMINANT SEVENTH. (*Pages 87 to 100.*)

(I.)

6 5 4 3 6 6 6 4 6 2 6 4 6 4 5 3 6 6 5 4 3

(II.)

7 6 4 3 6 5 4 6 6 5 6 7

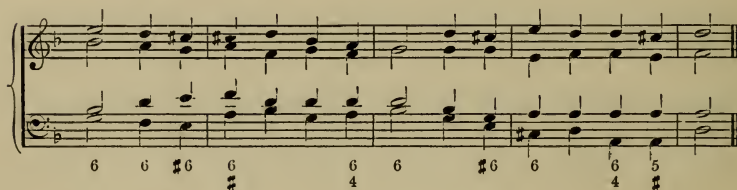
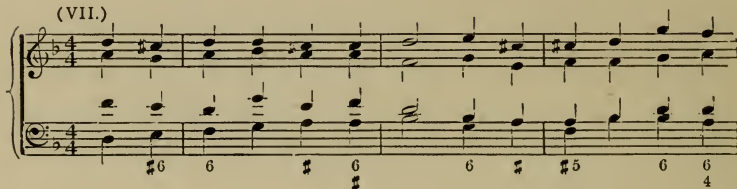
(III.)

7 6 6 #6 6 #4 2 #6 4 6 3 6 6 #6 6 6 7

(VI.)



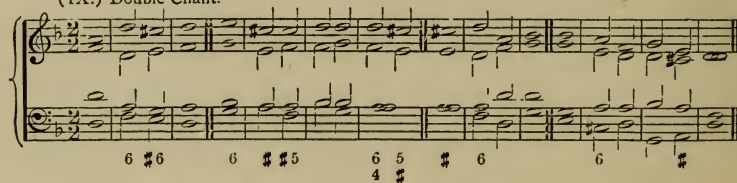
(VII.)



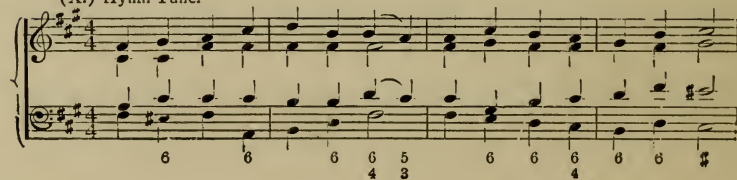
(VIII.)



(IX.) Double Chant.



(X.) Hymn Tune.





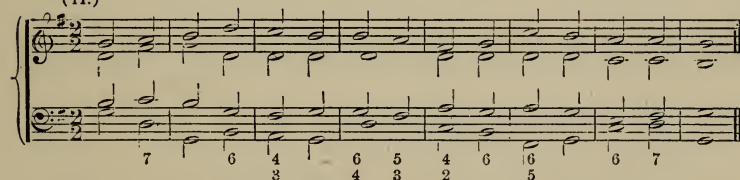
CHAPTER IX.

THE CHORD OF THE DOMINANT SEVENTH. (*Pages 87 to 100.*)

(I.)



(II.)



(III.)



(IV.)

4 6 4 6 6 6 6 7

4 6 4 6 6 7 6 6 6 7

(V.)

6 6 8 7 6 6 6 6 6 4 2 6 7

(VI.)

7 6 4 6 4 6 5 6 6 6 8 7

(VII.)

6 5 6 6 4 6 6 5 6 3

7 6 4 6 6 7 6 4 6 6 7

(VIII.)

6 4 3 6 6 6 6 5 4 6 4 3 6 5

(IX.) Double Chant.

4 6 3 4 2 6 5 6 6 4 4 2 6 7

(X.) Hymn Tune.

6 4 3 6 6 4 2 6 4 6 5 6 4 3 4 6 6 6 7

CHAPTER X.

KEY RELATIONSHIP—MODULATION TO NEARLY RELATED KEYS.

(Pages 101 to 111.)

(I.)

(II.)

(III.) Hymn Tune.

(VII.) Hymn Tune.

Handwritten notes: G - E - F, C - D - E, A - F - D

(VIII.)

Handwritten notes: G - A - B - C

CHAPTER XII

THE CHROMATIC SCALE—CHROMATIC TRIADS IN A KEY. (Pages 121 to 133.)

(I.)

Exercise (I) in B-flat major. The notation shows a chromatic scale in both hands, with triads indicated by numbers below the bass staff: ♭6, 6, ♭6, 6, 4, 4, 6, 4, 6, 6, ♭6, 7, ♭.

(II.)

Exercise (II) in B-flat major. The notation shows a chromatic scale in both hands, with triads indicated by numbers below the bass staff: 6, ♯6, ♯, ♯7, ♯6, 6, 6, ♯, 6, ♯.

(III.)

Exercise (III) in B-flat major. The notation shows a chromatic scale in both hands, with triads indicated by numbers below the bass staff: 6-♯, ♭4, 6, 7, 6, ♯, 6, ♯4, 6, ♯, 6, 6, 7, ♯.

(IV.) Hymn Tune.

Exercise (IV) in B-flat major, titled "Hymn Tune." The notation shows a hymn tune in both hands, with triads indicated by numbers below the bass staff: 6, 6, 6, ♭, 7, 6, 6, 4, 6, 6, 6, 7, ♯.

(V.) Hymn Tune.

(V.) Hymn Tune.

6 6 $\flat\flat 6$ $\flat\flat 6$ 6 7 6 — 6 6 6 7

6 4 6 6 6 6 b5

(VI.)

The musical score for 'The Rose Tree' is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The first system contains the first line of the melody, the second system contains the second line, and the third system contains the third line. The melody is a simple, folk-like tune, and the accompaniment is a simple harmonic support. The score is written in a clear, legible hand, and the paper is aged and slightly discolored.

(VII.)

Musical score for "The Rose Tree" in 6/8 time. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes. The accompaniment consists of eighth and sixteenth notes. The score is divided into two systems. The first system has a measure rest in the melody. The second system has a measure rest in the melody. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score includes a key signature change to one flat (Bb) after the first measure. The melody is simple and catchy, with a repeat sign at the end. The accompaniment consists of a steady bass line with some chords. The score is written in a clear, legible font.

[illegible]

(VIII.)

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is B-flat major (two flats). The time signature is 3/4. The piano part features a simple harmonic accompaniment with chords and single notes. The voice part consists of a single melodic line. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The piano part ends with a double bar line and a repeat sign. The voice part ends with a double bar line and a repeat sign.

(IX.) Hymn Tune.

[illegible][illegible]

(a) This exercise is worked in a more florid style than those preceding, in order to illustrate the employment of auxiliary and passing-notes in the different voices.

CHAPTER XIII.

THE FUNDAMENTAL CHORDS OF THE SEVENTH ON THE
SUPERTONIC AND TONIC. (*Pages 134 to 146.*)

(I.) Hymn Tune.

First system of piano accompaniment for the Hymn Tune. The music is in 3/4 time, with a key signature of one sharp (F#). The right hand plays a melody of eighth and sixteenth notes, while the left hand provides harmonic support with chords and a bass line. Below the left hand, the following figures are written: 6, 7, #7, 6, 6, 4, 6, #4, 6, 6, 5, 4, #.

Second system of piano accompaniment. The right hand continues the melody. The left hand's figures are: b6, b5, 4, 3, 6, #4, 2, 6, 6, 6, 6, 6, 17.

(II.)

First system of piano accompaniment for the second exercise. The music is in 3/4 time, with a key signature of two flats (Bb, Eb). The right hand plays a melody of eighth and sixteenth notes. The left hand's figures are: 4, 6, 4, 6, 6, 4, 6, 6, 4, 6, 6, b6.

Second system of piano accompaniment. The right hand continues the melody. The left hand's figures are: 4, 3, 2, 4, 4, 2, 4, 6, 4, 6, 6, 4.

Third system of piano accompaniment. The right hand continues the melody. The left hand's figures are: 6, 4, 6, 4, 6, 4, 6, 6, 4.

Fourth system of piano accompaniment. The right hand continues the melody. The left hand's figures are: 6, 4, b5, 6, 6, b.

(III.)

6 7 9 8 — 6 4

4 4 3 —

6 6 b 4 6 6 6 6 7 —

4 2 6 5 4 5

(VI.)

C 6 6 4 2 5 5 4 — 6 6

4 2 5 5 4 5

7 7 #6 6 6 6 6 7

4 5 6 6 4 3

(VII.)

6 6 7 6 4 6 #4 6 4 6 6 6 5

5 4 3 5 2 6 6 2 2 6 4 5 4 3

6 7 6 6 6 6 6 6 6 6 6 7

4 5 4 6 6 4 4 3

(VIII.) Hymn Tune.

6 #6 #6 6 6 5 #5 6 6 6 5

6 5 # 6 5 b 5 6 5 # 5 b 6 7

(IX.)

6 4 #6 4 3 b 6 6 6 4 6 6 6 6 6 7

6 5 6 5 6 5 b 6 6 6 6 6 6 7 3

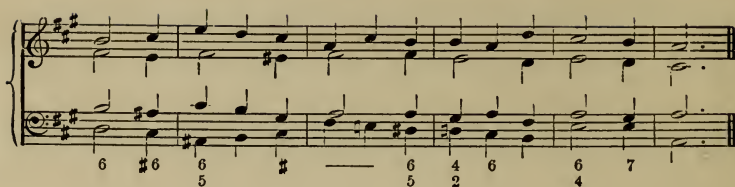
(a)

(X.)

6 6 5 6 6 # 6 6 5

6 6 6 5 4 6 5 4 5

(a) The false relation here is justified by the sequence.



CHAPTER XIV.

CHORDS OF THE NINTH—ENHARMONIC MODULATION.

(Pages 147 to 167.)



(III.)

7 6 4 6 6 5 6 4 6 6

3 2 4 3 2 5 5

6 7 6 # 4 6 7 6 4 4

4 # 3 # 6 # 4 2

6 4 4 6 b7 6 4 6 #6 6 6 6 9 8

#2 # b 5 b 4 7 -

(IV.)

6 b7 #6 - b7 #6 7 6 6 6 6 6 6 7 6 5

4 4 3 3 4 4

7 6 b7 6 b7 b7 b7 7 6 b7 b7 #6 7 -

5 5 5 5 5 5 4 5 -

(V.)

6 6 6 5 #6 #7 #7 6 5 4 6

4 # 5 # 5 # 4 # 2 4

6 7 6 6 4 2 7 6 7 6

7 6 7 6 6 4 5 2 7 7 9 8 7

(VI.) Hymn Tune.

6 7 7 6 6 5 4 3 6 4 2

9 8 7 4 6 6 7 4 6 7 6 6 7

(VII.)

7 8 7 7 6 4 6 7 6 6 6 7

6 5 9 7 5 9 8 7 7 6

Figured bass notation for the first system:

♯ 6 — 8 b7 6 — 8 7 6 7 6 ♯4 —
 4 — 4 — 4 — 5 — 3 2
 2 — 2 — — — — —

Figured bass notation for the second system:

b7 6 b6 ♯6 6 b6 — 7 6 9 8
 5 — 4 5 5 4 7 — — —
 — — — — — — — —

(VIII.)

Figured bass notation for the third system:

6 7 6 ♯6 4 — 6 6 6 — 4 b5
 ♯ 5 2 — — — — — — — —
 — — — — — — — —

Figured bass notation for the fourth system:

6 b6 6 b6 b7 8 b7 — 8 7 7 — 6 — ♯4
 b4 — — b5 — b5 — b5 — — — — — —
 — — — — — — — —

Figured bass notation for the fifth system:

— 6 — 6 5 ♯4 6 4 6 b7 6 7
 4 — — — — — — — — — — — —
 — — — — — — — —

(IX.)

Figured bass notation for the sixth system:

♯4 5 6 4 6 7 6 7 7 6 6 b5
 — — — — — — — — — — — —
 — — — — — — — —

Figured bass for the first exercise:

D 5 — #6 #6 9 3 — #6 — #6 #6 — 6 4 6 6 4

Figured bass for the second exercise:

#7 6 — #7 #6 #6 6 — 6 6 6 — 7

Figured bass for the third exercise:

#7 5 — #7 #6 #6 6 — 6 6 6 — 7

(X.) Hymn Tune.

Figured bass for the hymn tune:

6 #6 6 6 # 6 #5 #6 #6 #6 #5 #4 #5 —

Figured bass for the second exercise:

— #4 — 6 b6 6 4 6 #4 6 4 #6 #7 # 7

CHAPTER XV

CHORDS OF THE ELEVENTH. (*Pages 168 to 177.*)

Figured bass for the first exercise:

2 7 6 — 6 6 6 — 1 6 6

A musical score for the song "The Rose Tree". It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a variety of note values, including eighth, quarter, and half notes, as well as rests. The lyrics "The Rose Tree" are written below the bass staff, aligned with the notes. The score is presented in a single system.

[illegible]

(11.) Hymn Tune.

(11.) Hymn Tune.

6 9 — 8 7 6 5 4 3 2 1

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The melody is simple and consists of 14 measures. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The lyrics 'The Rose Tree' are written below the notes. The score is presented in a clean, black-and-white format.

(III.)

(III.)

The third system of the musical score for 'The Swan Song' by George F. Root. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The music is written in a simple, homophonic style. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment of chords and moving lines. The system concludes with a final chord in the treble staff and a whole note in the bass staff.

4 6 6 7 7 4 7 6- 6 - 5 7
2 5 b 5 3 # 6- 4 - 3 3

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line. Below the staves, there are fingerings and a sequence of numbers: 3, 6, 4, 6, 4, 6, 6, 9, 7, 5, 3.

(IV.)

6 6 #4 6 7 #6 6 6 # 7 4 6 5
5 5 2 4 3

6 7 6 7 # #4 6 #6 6 6 5 9 8
5 # 3 5 6 7 4 #

(V.)

7 4 6 4 4 7 #6 5 #6 6 6
4 2 3 3 7 4 3 4 4 5
3

#4 6 9 7 7 7 7 6
3 4 7 #5 5 # 4 2

6 6 4 4 4 6 7 4 6 6 6 7
5 5 2 3 3 6 # 3 3 6 4

(VI.) Hymn Tune.

6 — 6 8 6 6 7 9 3 #4 6 4
7 3 — 3 3 4 5 8 2

6 5 6 5 6 4 9 7 6 4 7 4 # 2 2 6 6 4 6 5 7 7

6 4 7 3 # 6 5 # 4 5 2 6 6 6 4 5 2 6 6 6 4 5 2 9 3 7 4 5

(VII.)

7 4 # 6 3 6 6 4 # 5 b 6 5 # 4 3 2 6 6 # 6 4 # 6 # 3

b 9 8 # 7 6 7 7 # 6 6 6 4 6 6 7 6 4 7 #

(VIII.)

4 2 6 # 6 b 5 6 5 # 6 4 5 6 4 2 6 4 3 6 4 7 #

4 # 2 6 # 2 6 4 3 7 # b 4 7

CHAPTER XVI.

CHORDS OF THE THIRTEENTH. (*Pages 178 to 196.*)

(I.)

6 7 7 7 7 7 6
6 5 4 3 #5

7 6 6 # 7 7 6 6 b6 6 7
5 # 6 4 2 — 4 5 6 #

8 3 3 5 6 7 #6 6 7 5
3 3 3 4 — 4 2 5 3

(II.)

6 6 7 6 7 6 6 6 6 6 7 7
5 4 #4 2 — #5 5 # 4 # 7 #

6 7 6 7 #6 7 — 6 7 6 6 7 6 6 7 6 7
4 — 5 — 4 — 5 6 # # 4 —
2 — b — b 4 3 2 —

(III.) Hymn Tune.

6 — #4 6 7 6 4 #5 6 5
#2 5 6 3 6 4 3

#6 4 2 6 #7 #6 7 6 7 5 #6 4 3 — 6 6 7 7 — 5 4 6 5

(IV.)

7 7 6 7 7 6 7 6 4 3 9 8 7 —

7 — 4 6 6 6 — 4 6 7 6 6 6 7 7 6 5 2 5 — 3 3 3 3 3

(V.)

7 6 5 — 6 6 5 b 6 6 6 5 6 5 #4 2 # — 4

7 6 #6 #6 #5 # — 7 # 6 7 6 #5 4 5 # 4 2 —

7 6 b6 7 6 #4 7 6 #6 D6 9 8 #5 4 — #

(VI.)

Exercise (VI) is a piano exercise in 2/2 time, consisting of two systems. The first system has a treble and bass staff. The bass staff includes fingerings: $\sharp 5$, $\sharp 5$, $b 7$, 6 , 6 , 5 , $\square 4$, 2 , 6 , 4 , 2 , 6 . The second system also has a treble and bass staff. The bass staff includes fingerings: 6 , 5 , 4 , 2 , 6 , 5 , 4 , $b 7$, 5 , 4 , 3 , 7 , 6 , 5 , 6 , $\sharp 6$, $\square 5$, \sharp .

(VII.)

Exercise (VII) is a piano exercise in 3/4 time, consisting of two systems. The first system has a treble and bass staff. The bass staff includes fingerings: 6 , 7 , $\sharp 6$, 4 , 3 , 6 , 5 , 6 , 6 , 7 , 6 . The second system also has a treble and bass staff. The bass staff includes fingerings: 6 , 6 , 5 , 4 , $\sharp 6$, 4 , 3 , $\square 7$, $\square 5$, 6 , $\square 6$, 7 , 6 , $\sharp 6$, 6 , 9 , 8 , 6 , 5 , \sharp .

(VIII.) Hymn Tune.

Two systems of musical notation for a hymn tune. Each system consists of a treble and bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. Below the bass staff, there are figures indicating the fingerings for the left hand.

Figures for the first system: 6, 6, 4, 7, 6, #6, 6, 6, #, b.

Figures for the second system: 6, 5, 7, 6, #5, 6, #6, 6, 6, 6, 6, 8, 7.

(IX.) Hymn Tune.

Three systems of musical notation for a hymn tune. Each system consists of a treble and bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. Below the bass staff, there are figures indicating the fingerings for the left hand.

Figures for the first system: 6, 4, 3, 6, #6, 6, b6, 6, #, 5.

Figures for the second system: 6, 7, 6, 6, #4, 6, 6, 6, #6, 6, 6, 7, 5.

Figures for the third system: 7, 6, 7, 6, 7, 6, 7, 6, 6, 6, 7, 6, 5.

Figures for the fourth system: 4, 6, #5, 6, 6, #6, 6, 6, 7.

CHAPTER XVII.

THE CHORD OF THE AUGMENTED SIXTH. (*Pages 197 to 213.*)

(I.)

6 $\sharp 6$ — 6 6 $\sharp 6^+$ 7
4 4+ 3

7 6 6 $\sharp 6$ 6 5 4 — 6 $\sharp 6$ — $\sharp 6$ 5
2 — $\flat 5$ $\flat 3$ 2 $\flat 5$ 4 $\flat 5$ 4 3

(II.)

6 7 6 5 $\sharp 6$ 6 $\sharp 6$ $\sharp 7$
4 4 $\sharp 3$ 3 4 $\sharp 3$ 4 3

$\sharp 6$ 6 $\sharp 7$ $\sharp 7$ $\sharp 6$ $\sharp 4$ 6 $\sharp 6$
4 4 3 3 3 3 3

6 7 6 6 $\sharp 4$ 6 $\sharp 6$ 6 7
4 $\sharp 3$ 3 2 5 4 $\sharp 3$

(III.) Hymn Tune.

Figured Bass for (III.):

System 1: #6 8 7 6 7 6 7 6 6 #6 5

System 2: #6 6 7 6 6 7 6 6 7 6 6 6 3 3

System 3: 6 6 6 6 6 6 7 6 6 6 7 6 7 6 7

(IV.)

Figured Bass for (IV.):

System 1: 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

System 2: 6 6 3 6 6 6 6 6 6 6 6 6 6 6 6

(V.)

Figured Bass for (V.):

System 1: #6 #6 6 7 # 4 7 6

First system fingerings:
 Treble: #6, 4, 6, 9, 8, 7, #6, #6, #5, #, #4
 Bass: #5, #2, 5, #6, #6, #5, #, #4

Second system fingerings:
 Treble: 6, #6, 6, b6, 6, 5
 Bass: 6, #6, b5, b6, 6, 5

(VI.) Hymn Tune.

Third system fingerings:
 Treble: 6, 6, 7, 9, 8, b7, 6, 6, 7, #6
 Bass: b4, #5, #7, 4, 3, b5, b, 6, 5, #6

Fourth system fingerings:
 Treble: #6, 6, 7, 6, 6, b6, 6, 6, 6, 8, 7
 Bass: 6, 5, #6, #5, 6, b4, 5, 6, 5, 6

(VII.)

Fifth system fingerings:
 Treble: 6, #6, 6, 6, 6, b6, b7, b5
 Bass: b4, 2, #3, 4, 5, b4, b5, 5

Sixth system fingerings:
 Treble: b5, 6, 1, 6, 6, #6, #6, 6, 4, #6, 7
 Bass: b5, 6, 1, 6, 6, #6, #6, 6, 4, #6, 7

7 $\sharp 6$ $\sharp 6$ 4 7 $\sharp 5$ \sharp $\sharp 7$ $\sharp 5$ 3 6 $b 7$ 5 5

CHAPTER XVIII.

THE SO-CALLED "DIATONIC DISCORDS." (*Pages 214 to 220.*)

(I.)

7 7 6 6 5 7 7 7 7 \sharp

6 4 6 4 6 4 6 4 6 6 7

(II.) Hymn Tune.

6 6 \sharp 6 4 6 4 7 $\sharp 6$ 6 6 \sharp

6 6 $\sharp 4$ 7 6 4 $\sharp 6$ 6 6 8 7

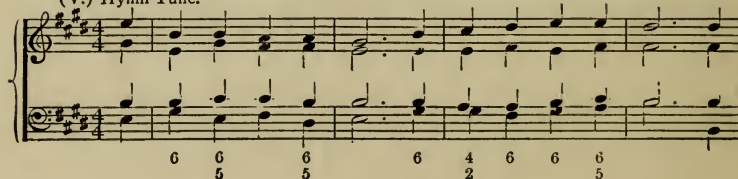
(III.)



(IV.)



(V.) Hymn Tune.



(VI.)

CHAPTER XIX.

SUSPENSIONS. (*Pages 221 to 236.*)

(I.)

(II.)

9 8 4 5 — 4 3 6 6 7 6 4 6 4 3 6 5
2 2 — 4 3 4 — 2 4 3 4 3

8 — 4 3 4 5 — 6 2 3 6 4 5 6 6 6 — 7
3 3 3 2 2 — 4 2 5 4

(III.)

6 9 6 6 4 #4 6 #6 7 — 6 7 6 #
2 3 2 —

6 9 8 9 8 7 6 7 6 7 6 4 #
5 4 3 4 — 4 5 —

(IV.)

— 4 3 9 6 4 3 4 5 — 5 — 7 — 6 7 #6 #7 6
2 2 — 2 — 4 — 2

7 6 8 7 6 7 — 3 4 7 8 7 6 4 3 4 6
4 # — 2 5 6 4 — 3 —

4 2 — 6 2 — 4 2 — 3 6 — 5 6 — 5 6 — 5 6 — 5 6 — 4 7 — 3 3

(V.)

6 2 — 4 2 — 6 2 — 7 6 — 7 9 — 8 6 — 2 3 — 6 6

9 7 — 3 6 — 6 5 — 6 4 — 5 7 — 8 b — 7 4 — 6 7 — 3 6 — 6 6

9 6 — 8 — — 9 8 — 6 2 — 5 — — 6 4 — 7 5 — 6 5 — 6 4 — 5 6 — b 7 — 4 3

(VI.)

6 5 — 9 4 — 8 3 — #6 #5 — 7 6 — 5 — — 6 — — #4 #2 — —

— # — 7 6 — 7 4 — 6 — — 7 #2 — 6 — — 7 5 — 6 6 — 6 5 — 4 3 — 9 #6 — 8 4 — —

7 6 6 #4 7 6 7 #5 — 7 — 7 — 6 6 — #5 4 #3

4 2 #5 2 — 4 2 —

(VII.)

6 4 — 6 — — 3 6 6 — 7 6 5 6 6 7 4 3 9 8

2 — 4 — — 2 4 — — x x 6 —

7 6 6 6 6 7 # — — 5 — 5 — 7 — 6 6

5 4 3 — — — 2 — 3 — 4 — 2 — 5

4 3 9 8 7 #6 — #5 4 3 4 3 4 3 5 6 6 — 7 3

4 — — #5 — 6 — — 5 4 4 3

(VIII.)

6 7 6 6 7 6 6 4 # 6 #6 9 3 #6 7 8 7 4 3

4 5 — 5 — — 4 #7 8 4 6 —

4 6 7 6 — 7 6 6 6 — — 4 — 7 6 6 6 — 7

2 — — 4 — — 2 5 5 4 —

(IX.)

4 9 8 9 8 9 8 6 - 5 6 6 - 2 3 4 7 6 7 6
3 5 6 7 6 7 6 5 4 - 5 4 4 -

7 6 7 8 2 3 6 7 6 4 5 - 4 3 9 3 6 4
5 - 6 - 4 2 2 - 7 8 2

5 - 4 3 9 3 6 9 8 4 3 9 8 6 - 9 8 - 7
2 - 7 8 5 3 3 6 - 5 -
4 - 3 -

(X.)

6 4 # #5 7 6 #6 6 5 - 7 6 7
5 # 5 # 5 #

4 3 x6 6 #5 - #7 8 7 6 9 8 6
5 4 - 5 - 4 2

6 - 9 8 - 6 6 7 6 6 6 6 5 7
4 4 4 4 4 4 4 4

CHAPTER XX.

PEDALS. (*Pages 237 to 244.*)

(I.)

Exercise (I.) consists of five systems of piano accompaniment. Each system is written for the right hand (treble clef) and left hand (bass clef). Fingerings are indicated by numbers 1-5 below the notes. Some notes have accidentals (sharps, flats, naturals). Brackets are used to group notes across systems.

System 1: Right hand: 8 7 6 7 5 6 b6 5 6 7 8 7 6 5 7 6. Left hand: 2 4 4 4 3 #4 2 b3 2 #4 2 3 2 #4 3 #5 4 —.

System 2: Right hand: 5 6 4 6 6 7 #4 6 #6 7. Left hand: 3 3 3 4 # 4 # 7 #.

System 3: Right hand: 5 6 7 — #7 8 — #4 5 7 6 #5 6 #7 5 6 —. Left hand: 3 #4 5 — b3 #5 6 — 4 3 #5 4 3 4 #5 3 6 —.

System 4: Right hand: 5 #8 6 7 8 7 6 7 5 6 6 7. Left hand: 3 6 4 5 5 #5 5 3 # 4 7.

System 5: Right hand: 6 6 4 6 4 b6 b7 4 5 — 7 6 7 5 6 6. Left hand: 6 6 b 4 2 6 7 2 3 — 5 4 7 3 6 6.

(II.)

Exercise (II.) consists of one system of piano accompaniment. It is written for the right hand (treble clef) and left hand (bass clef). Fingerings are indicated by numbers 1-5 below the notes. Some notes have accidentals (sharps, flats, naturals).

System 1: Right hand: 6 6 4 6 4 b6 b7 4 5 — 7 6 7 5 6 6. Left hand: 6 6 b 4 2 6 7 2 3 — 5 4 7 3 6 6.

Figured bass notation for system 1:
 Treble: 6 — 5 4 2 4 6 4 6 4 6 4 6 7 — 6
 Bass: 5 4 2 2 2 2 2 2 2 2 2 2 3 9 8 5

Figured bass notation for system 2:
 Treble: 6 8 9 3 8 6 7 8 6 5 7 5
 Bass: 8 7 6 5 8 4 6 5 4 3 4 3
 Additional: 6 6 5 2 2 2

(III.)

Figured bass notation for system 3:
 Treble: #6 #5 6 6 7 6 5 — b7 6
 Bass: 4 3 2 2 2 2 2

Figured bass notation for system 4:
 Treble: #7 8 #6 6 #6 # 9 9 8 #7 #7
 Bass: 4 3 4 3 — 4 3 4 4 6 — 3

Figured bass notation for system 5:
 Treble: 6 #6 7 #7 8 — #4 — 6 7 5 5
 Bass: 4 b5 4 6 5 — 3 2 4 — #

(IV.)

Figured bass notation for system 6:
 Treble: 5 7 5 7 5 6 5 7 5 6 6 6 7 6 7 6
 Bass: 3 4 3 4 3 4 3 3 3 4 4 3 — 4 4 4

#7 5 4 #7 5 4 6 4 7 #4 6 4 6 4 6 #2 6 6 6 7 5 6 7 8 4 4 3 4 b6 5 2 4 3

(V.) Hymn Tune.

4 3 2 6 7 6 6 7 #6 4 3

7 4 3 6 6 6 5 4 #7 5 2 4

6 #6 4 6 b5 #6 4 3 6 #6 6

6 7 4 7 8 5 b7 5 #6 4 3 8 6 4 3

6 6 6 6 6 6 4 6 5 6 6 6 6 6 6 6

6 - 6 #4 6 6 #6 6 #6 6 7 7
4 2 5 4 3 4 5 #

3 #7 6 7 7 6 6 7 - 7 5 7 6 7 7 6 7 9 8 7
4 5 3 5 4 3 5 - 3 3 4 4 3 5 4 6 5 -
2 - 4 3 -

6 7 #6 #4 6 #6 6 7 - 8 8 7 6 5 6 7 8 9 7 8
5 4 5 - 3 2 5 4 3 4 2 3 4 5 8

EBENEZER PROUT'S

Theoretical Works in Augener's Edition.

Demy 8vo.

Tenth Edition, with Analytical Index.

HARMONY: ITS THEORY AND PRACTICE.

By EBENEZER PROUT, B.A. Lond.,
Hon. Mus.D. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin.

Augener's Edition, No. 9182. Bound, net, 5s.

Fourth Edition.

KEY TO THE EXERCISES IN "HARMONY: ITS THEORY AND PRACTICE."

Augener's Edition, No. 9182a. Bound, net, 2s.

Fifth Edition.

ADDITIONAL EXERCISES TO "HARMONY: ITS THEORY AND PRACTICE."

Augener's Edition, No. 9182b. Bound, net, 1s. 6d.

Second Edition.

KEY TO THE ADDITIONAL EXERCISES TO "HARMONY: ITS THEORY AND PRACTICE."

Augener's Edition, No. 9182c. Bound, net, 2s. 6d.

Fifth Edition.

COUNTERPOINT: STRICT AND FREE.

Augener's Edition, No. 9183. Bound, net, 5s.

Third Edition.

ADDITIONAL EXERCISES TO "COUNTERPOINT: STRICT AND FREE," with Melodies and Unfigured Bases for Harmonizing.

Augener's Edition, No. 9183a. Bound, net, 2s. 6d.

Second Edition.

DOUBLE COUNTERPOINT AND CANON.

Augener's Edition, No. 9184. Bound, net, 5s.

Third Edition.

FUGUE.

By EBENEZER PROUT, B.A. Lond.,
Hon. Mus.D. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin.

Augener's Edition, No. 9185. Bound, net, 5s.

Second Edition.

FUGAL ANALYSIS: a Companion to "Fugue." Being a Collection of Fugues put into Score and Analyzed.

Augener's Edition, No. 9186. Bound, net, 5s.

Third Edition, with Analytical Index.

MUSICAL FORM. By EBENEZER PROUT, B.A. Lond.

Augener's Edition, No. 9187. Bound, net, 5s.

Second Edition.

APPLIED FORMS: a Sequel to "Musical Form."

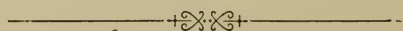
Augener's Edition, No. 9188. Bound, net, 5s.

AUGENER & CO., 199, Regent Street, W., and 22, Newgate Street, E.C., London.

ANALYTICAL INDICES

ARE PUBLISHED TO THE FOLLOWING OF

PROFESSOR E. PROUT'S *THEORETICAL WORKS.*



No.

6182*d* HARMONY : ITS THEORY AND
PRACTICE.

9183*b* COUNTERPOINT : STRICT AND FREE.

9184*a* DOUBLE COUNTERPOINT AND
CANON.

9185*a* FUGUE.

9187*a* MUSICAL FORM.

9188*a* APPLIED FORMS : A SEQUEL TO
"MUSICAL FORM."

Price, net, 6d. each.

AUGENER & CO., LONDON : 199, Regent Street, W.

City Branch : 22, Newgate Street, E.C.

Library and School Department : 81, Regent Street, W.

BRIGHAM YOUNG UNIVERSITY

3 1187 01127

3 1197 01127 1621

Date Due

All library items are subject to recall at any time.

[illegible]

Brigham Young University

